

NEW ACCESSIONS  
PUT ON DISPLAY  
AT ART MUSEUM

Ten objects, representing a wide range in age, medium and subject material, have been installed in the Recent Accessions Gallery of The Cleveland Museum of Art. They will remain on view there for three weeks and will then be installed in permanent locations.

The 17th century painting STILL LIFE by Dutchman Willem Kalf dominates the gallery. Kalf was perhaps, in his later years, one of the greatest still life artists, surpassed in technique only by Jan Vermeer of Delft. The Cleveland oil shows a group of assembled objects: wine glasses, a bowl of fruit, silver salvers and an Oriental rug. Each object reacts vividly to the light on its surface, creating glistening highlights and achieving an extraordinary interplay between light and dark. The total effect is muted with vivid tones of color bathed in partial light.

In addition to the Kalf canvas is a superb impression from an etched plate by Rembrandt called THREE GABLED COTTAGES BESIDE A ROAD, dated 1650, and belonging to his mature period. The etching ranks among Rembrandt's finest achievements in both perceptive range and economy of linework. Every dot and scribble contributes to the effect of space and light and delineates the whole. The subject is three thatched cottages facing a diagonal road with a large tree in the foreground and a haystack and woods in the background.

Also on display is a Japanese painting CHOYŌ: PRIEST SEWING UNDER MORNING SUN, an ink on paper hanging scroll executed by Kaō, one of the earliest true painters of suibokuga (painted with water and ink). The Cleveland scroll, the only known signed Kaō painting in existence, is the right half of an original pair; the other scroll, in New York, depicts a priest reading a sutra by moonlight. Together they suggest the humility, self-reliance, and ascetic aspect of Zen life as well as the oneness of religious and everyday experiences. The Cleveland scroll is executed with

exuberant, frank and casual brush lines. Most expressive is the characterization of the priest's face; although glancing aside with cunning and near meanness his attitude suggests a momentary trance of sudden realization.

The recent accessions exhibit further includes: a gold-gilt silver STANDING CUP WITH COVER, typical of German Renaissance metalwork in Nuremberg and the first German Renaissance vessel to enter the Museum collection; two drawings --a charcoal work by Käthe Kollwitz (1867-1945), German, named SCHWANGERE INS WASSER GEHEND, implying "contemplation of suicide" by the pregnant woman depicted, and STUDY FOR BACHELOR GIRL, NO. IV, a brush and black ink drawing completed in 1915 by the American, John Sloan; a German faience CENTERPIECE WITH DOLPHIN, executed in the third quarter of the 18th century with polychrome decoration by Johannes Zeschinger; a BOWL WITH CROSS DESIGN, Hagi stoneware, from the Momoyama Period in 16th century Japan; an 18th or 19th century gold and silver leaf, enameled STEM CUP from India; and a gold ANIMAL PENDANT (perhaps a deer) from 14th or 15th century Panama.

The objects now on display in this gallery will be replaced with other recent accessions at the end of three weeks.

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